



# **esprit orchestra**

Alex Pauk music director and conductor

**explore the  
new century**

2 0 0 6 - 2 0 0 7

# **red hot**

**may 13. 2007**

Jane Mallett Theatre,  
St. Lawrence Centre for the Arts

# **finale**

**new wave seven (7)**

**Esprit Orchestra Sunday MAY 13<sup>th</sup>, 2007**  
**Alex Pauk - Music Director & Conductor**

**Flute**

Christine Little  
Maria Pelletier  
Dianne Aitken

**Oboe/English Horn**

Hazel Newton  
Karen Rotenberg

**English Horn**

Barbara Bolte

**Clarinet**

Colleen Cook  
Greg James  
Max Christie  
(also bass)

**Bassoon**

Gerald Robinson  
William Cannaway  
(also contra bassoon)

**Horn**

Gary Pattison  
Vincent Barbee  
David Quackenbush  
Linda Bronicheski

**Trumpet**

Stuart Laughton  
Anita McAlister

**Trombone**

Robert Ferguson  
David Archer

**Harp**

Erica Goodman

**Piano**

Stephen Clarke

**Percussion**

Blair MacKay  
Trevor Tureski  
Ryan Scott

**Violin 1**

Fujiko Imajishi  
Concertmaster  
Corey Gemmell  
Anne Armstrong  
Parmela Attariwala  
Mia King  
Sandra Baron

**Violin 2**

Sonia Vizante-Bucsa  
Louise Pauls  
Ronald Mah  
Hiroko Kagawa  
Bethany Bergman

**Viola**

Douglas Perry  
Rhyll Peel  
Joshua Greenlaw  
Nicholas Papadakis

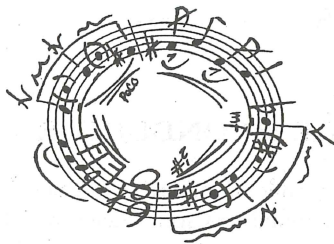
**Cello**

Paul Widner  
Elaine Thompson  
Marianne Pack  
Olga Laktionova

**Bass**

Tom Hazlitt  
Hans Preuss





## esprit orchestra

**Alex Pauk, Music Director & Conductor**

Sunday May 13<sup>th</sup>, 2007

Jane Mallett Theatre, St. Lawrence Centre for the Arts

**8:00 pm CONCERT**

### GUEST ARTISTS

Shauna Rolston, cello

Joanne Kong, piano / harpsichord

Eleanor James, mezzo-soprano

### PROGRAMME

*Omies Rückenschmerzen*  
(Grandma's Sore Back)

Douglas Schmidt

*Letters from Mignon* and *Minnelieder*  
Selected movements

R. Murray Schafer

### INTERMISSION

*Concerto for Cello and Orchestra*

György Ligeti

### INTERMISSION

*Side by Side*

for harpsichord, altered piano and orchestra

Michael Colgrass

# BIOGRAPHIES

## ALEX PAUK

### MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *In Your Space* outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad. As a conductor he attains excellent performances on stage and in recordings. All Esprit concerts are recorded for broadcast on CBC Radio and/or Internationally. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. His six CD's featuring Canadian music on the CBC Records Label are important in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as *Ravel's Brain*, have set new standards in the genre. Since 1985, Pauk's *Toward a Living Art* Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower, night clubs, Toronto Public Libraries etc. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*. Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.



## GUEST ARTISTS

### SHAUNA ROLSTON CELLO

Having been named "*Young Artist to Watch*" by Musical America and the youngest recipient of the Pro Musicis International Award, celebrated cellist **Shauna Rolston** is considered to be one of the most compelling musicians of her generation. She has been praised for the ease and naturalness of her technique, her pure intonation, sheer fearlessness, and her ability to produce a huge tone and to play with great delicacy. According to Classic CD Magazine "*...her recording of Elgar's cello concerto is worthy to stand alongside Jacqueline Du Pré's classic account. This could be the most remarkable performance of the last 20 years.*"

Following her formative studies at the renowned Banff Centre, Shauna earned a Bachelor of Arts degree in Art History from Yale University and a Master of Music degree from the Yale School of Music. At Yale, she studied with the distinguished cellist and pedagogue, Aldo Parisot, also serving as his teaching assistant.

Since her New York City Town Hall debut at the age of 16, Shauna continues to perform regularly in major concert venues and festivals around the world. She has collaborated with conductors Krzysztof Penderecki, Mario Bernardi, Bramwell Tovey, Hans Graf, Andrew Davis and Jukka-Pekka Saraste among others.

Gifted prodigy turned masterful innovator, Shauna is an enthusiastic advocate for and performer of the music of our time. She has given the world premiere of an astounding number of works -many written for her. For example, her CD "*This is the Colour of My Dreams*" which won Best Classical CD at the 2002 West Coast Music Awards, is dedicated to concerti and concert pieces for cello and orchestra written for her by Heather Schmidt, Christos Hatzis, Chan Ka Nin, and Kelly-Marie Murphy. A prolific recording artist, her discography includes releases of the Elgar, Saint-Saëns and Bliss concerti, and Fauré and Frank sonatas. Both CDs are included on a list of 13 "*Cello Recordings to Please Discriminating Audiophiles*" (Benjamin Ivry, the audiophile voice). Her latest CD "*Shauna and Friends*," features arrangements of popular favourites by Claude Kenneson for solo cello and an ensemble of 12 cellists, conducted by Keri-Lynn Wilson.

As a chamber musician, Shauna has performed and recorded with many pre-eminent artists and ensembles including the Gallois Quintet, pianist Menahem Pressler and pianist and composer Heather Schmidt. The latter collaboration began with critically acclaimed duo recitals at the Winnipeg New Music Festival in 2002, and developed with performances as part of the Governor General of Canada's state delegation visit to Finland and Iceland and a tour of

the Maritime Provinces through Debut Atlantic. Current and upcoming performances include recitals in Ottawa (National Arts Centre), Winnipeg, Vancouver, Victoria, Dallas, Boston (the Harvard Musical Association) and Shreveport, as well as two benefit concerts in Grand Cayman and a tour of Quebec (Piano Plus).

Shauna's artistic interests extend beyond solo and concerto performances. Her latest video "*A Pairing of Swans*" with prima ballerina Evelyn Hart (directed by Veronica Tennant) was premiered at the 2004 International Moving Pictures Festival and was recently nominated for a Gemeni award. Two of Shauna's previous videos "*smokin f-holes*" with Squeezplay, and "*Words Fail*" with dancer and choreographer, Peggy Baker, are featured regularly on BRAVO. Future projects include recordings for Naxos and Analekta, and a full length film (RedStar films for BRAVO) "*Synchronicity*" featuring Shauna and Heather Schmidt.

In addition to her busy concert and recording career, Shauna is a passionate and devoted educator. Much in demand as a guest master class instructor, Shauna is also a Professor of Cello and Co-Head of the String Department at the University of Toronto and a Visiting Artist for the Music and Sound Programs at The Banff Centre.

[Shauna Rolston is represented by Michael Dufresne President, Michael Gerard Management Group [www.mgmg.ca](http://www.mgmg.ca).]

[www.shaunarolston.com](http://www.shaunarolston.com)

## JOANNE KONG

### PIANIST & HARPSICHORDIST

American keyboardist *Joanne Kong* captures the attention of audiences in compelling performances that celebrate the vibrancy and eloquence of musical expression. Embracing a broad range of repertoire from Baroque to contemporary music, her performances have been praised for "great finesse and flexibility" (*The Washington Post*), "utmost keyboard sensitivity and variety of tone" (Richmond Times-Dispatch), "remarkable technical ability" (The Oregonian), and "superb artistry" (San Antonio Express-News). Her versatility includes the distinction of being the first artist to release a harpsichord-piano recording of the *Goldberg* and *Diabelli Variations*, on the *BRIOSO* label, and tonight's work by Michael Colgrass is the first to feature both instruments performed by a single soloist.

Kong has performed to critical acclaim on numerous concert series including the Los Angeles and Oregon Bach Festivals, Memphis Chamber Music Society, San Antonio Festival and others as well as orchestral performances under numerous conductors. A gifted collaborator, she has performed with some of the world's finest musicians including the Shanghai String Quartet, Eugenia Zukerman, soprano Ying Huang, baritones James Weaver and

Zheng Zhou, and has been master class pianist for James Buswell, Timothy Eddy, Robert Bloom, David Shifrin and many others.

Her contemporary repertoire includes works of Olivier Messiaen, György Ligeti, Oliver Knussen, Elliott Carter, John Cage, Arvo Pärt and others. In 2008 she will present, with husband Paul Hanson, performances of solo and duo piano works of Messiaen and Carter in honor of their 100<sup>th</sup> birthdays.

Numerous honors include performance fellowships from the American Academy of the Arts in Europe and the Bach Aria Festival, designation as a Laureate in the 1983 Beethoven Foundation Fellowship Auditions, three Ruth Lorraine Close Fellowships, and the Irl Allison Grand Prize in the 1985 International Piano Recording Competition. Her performances have been broadcasted over numerous radio stations including National Public Radio, WQXR in New York and WFMT in Chicago. She is in frequent demand as a piano, harpsichord, vocal and chamber coach, and has been recognized for her exceptional work with gifted young musicians. Dr. Kong is currently the director of the accompanying and chamber music programs at the University of Richmond. A graduate of the University of Southern California and University of Oregon, she has studied with Joanna Hodges, Malcolm Hamilton and Victor Steinhardt, and performed in the master classes of Leon Fleisher and Lorin Hollander.

*Joanne Kong is represented by Marilyn Gilbert Artists Management*

## **ELEANOR JAMES**

### **MEZZO-SOPRANO**

**Eleanor James** is a native of Toronto, honours graduate of the University of Toronto (Bachelor's Degree in Vocal Performance), and recipient of the Eaton Graduating Award and the Chalmers Foundation Award. She began her career as a founding member of the Young Ensemble of the **Canadian Opera Company** in Toronto and subsequently appeared as a guest soloist with the COC and the opera companies of Calgary, Edmonton and Hamilton, and in concerts across Canada. She appeared as a leading soloist in numerous works by her countryman, **R. Murray Schafer** among then 8 world premieres. In 1983 she was a winner at the **Met Auditions** in Toronto and Detroit.

Since 1984 **Eleanor James** has based her career in Europe, first in Switzerland, where she was leading mezzo-soprano with **the City Opera of St. Gallen**, as well as the prize-winning group for new music, **Contrapunkt** in ST. Gallen and Zürich.

In 1989 she was engaged as leading mezzo-soprano by the **State Theater at Gärtnerplatz in Munich** and has appeared internationally as a guest artist in concerts in Toronto, Ottawa, Calgary, Paris, Geneva, Liège, Luxembourg, Berlin, Wiesbaden Zürich and others.

Her deep interest in new music and the exceptional range of her musical and vocal abilities have inspired composers to new major works for her voice **R. Murray Schafer** with his cycle for mezzo-soprano and orchestra, *Letters From Mignon* and the Swiss composer, **Alfons Karl Zwicker** with is cycle for mezzo-soprano and new15 solo instruments, *Erfrorene Träume (Frozen Dreams)* this work having also been issued as a CD-Recording.

Since September 2000 **Eleanor James** has made her home in Canada and continues her career as a free-lance soloist in concert, new music theater, recitals, recordings, and opera. She is the soloist for CD launched this evening featuring three major works for her voice and orchestra by **R. Murray Schafer** including a new work commissioned for her by the CBC entitled *Thunder/Perfect Mind*, premiered in Toronto with the Esprit Orchestra in 2004.

As an Artistic Director of *The Lyric Stage* based in Peterborough, **Eleanor James** has adapted and directed scenes from Jake Heggie's opera, *Dead Man Walking* (2005) and performed the lead role of Sister Helen Prejean to honour the visit of Sister Helen Prejean to Canada.

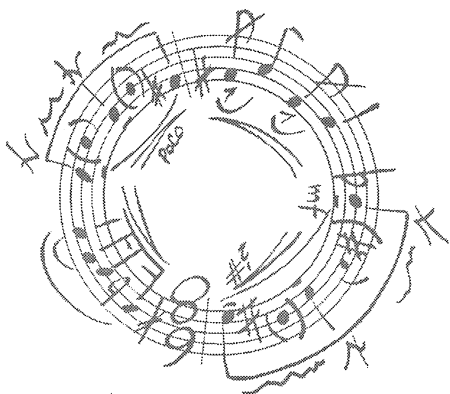
**Eleanor James** had recently appeared for the second time as “**Earth Mother**” in the sold-out performances of **Schafer's** *The Enchanted Forest* in 2005 at **The Haliburton Forest and Wildlife Reserve**, recreating the role of **Shen Nu** in his *The Palace of the Cinnaabar Phoenix* in 2006. She also appeared at **The Winnipeg New Music Festival** in February 2006, performing **Schafer's** *Thunder/Perfect Mind*.





## DOUGLAS SCHMIDT COMPOSER

**Douglas Schmidt** (1955-) completed his doctorate at the University of British Columbia in 1991, and spent substantial periods in residence at the Banff Centre and Alberta's Augustana College. As a student, he received numerous prizes in the CBC and PRO competitions for young composers, as well as the Murray Adaskin composition award at the University of Saskatchewan, where he completed his Bachelor of Music degree. He has been commissioned by CBC radio, Queen of Puddings, the Now Age Orchestra and Shauna Rolston. Douglas Schmidt's music does not easily fall into traditional categories. His individual style of composition is often rhythmically driving and virtuosic. He was resident composer with the Victoria Symphony Orchestra for three years and currently maintains an active career performing with his post-nuevo ensemble *Tango Paradiso* (bandoneon, viola, piano and contra bass) and *Raw Meat and Butterflies* (accordion, cello and live electronics). Douglas spends his spare time teaching linguistics to his four parrots and training his mule Chilli Pepper.



**R. MURRAY SCHAFER**  
**COMPOSER/LIBRETTIST/ARTISTIC DIRECTOR**

*"R. Murray Schafer's manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today."*

As Yehudi Menuhin

**R. Murray Schafer** is one of Canada's pre-eminent composers and is known throughout the world. In an era of specialization, R. Murray Schafer has shown himself to be a true Renaissance man. Born in Sarnia, Ontario, in 1933, Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Murray has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the World Soundscape Project, as well as his 12-part *Patria* music theatre cycle. Murray Schaefer's most important book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound, and introduced the concept of acoustic ecology.

The concept of *soundscape* unifies most of his musical and dramatic work, as well as his educational and cultural theories. Murray's other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986).

He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and culture of his time.

Many of his compositions and writings stand as landmarks in the evolution of music and its communication in the 20<sup>th</sup> century. His many string quartets are a major contribution to the quartet literature and have been performed and recorded by the Orford and Molinari Quartets. In 1991 the Orford String Quartet's recordings of his complete works garnered the ensemble two Juno Awards.

Murray Schafer has been honoured with many awards throughout his career. As first recipient of the *Jules Leger Prize for New Chamber Music*, in 1977 for his String Quartet No. 2, he continued to attract praise, accepting the *Prix International Arthur-Honegger* in 1980 for String Quartet No. 1, and the *Banff National Award in the Arts* in 1985.

He has continued to be recognized for his “strong, benevolent and highly original imagination and intellect” as the first recipient of the triennial *Glenn Gould Award* presented by Sir Yehudi Menuhin in 1987. In 1983, Schafer was awarded the *Canada Council Molson Prize for the Arts* for his outstanding contribution to the cultural and intellectual life of Canada. In 1999, Mr. Schafer received the Ontario Arts Council's first *Lifetime Achievement Award*.

Mr. Schafer has been celebrated artist-in-residence at many prestigious new music festivals, such as the Seattle Spring Festival of Contemporary Music, and the Sixth Annual duMaurier New Music Festival. Recently, he was composer-in-residence at Stratford Summer Music, where several of his works were performed.

[www.patria.org](http://www.patria.org)

*Patria* is the title of a cycle of related music dramas that R. Murray Schafer has been creating during the last thirty years.

## GYÖRGY LIGETI

### COMPOSER

*“Late-20th-century modernism is not known for its accessibility. The very term ‘modern music’ still sends many people running in the opposite direction. But if anyone can lure listeners in, it is surely Györgi Ligeti. Some may be put off by the high level of dissonance in his music or by its complexity, yet for those with open ears and minds, Ligeti’s sonic canvases have colors and textures as engaging and fantastic as the best paintings of Paul Klee or Vassily Kandinsky.”*

Andrew Farah-Colton

**György Ligeti** was born in Dicsőszentmárton (today Tîrnăveni) on 28 May 1923. He studied at the Klausenburg conservatory with Ferenc Farkas from 1941 to 1943. A Jewish, Hungarian family in Nazi Hungary, Ligeti's family was imprisoned in a labor camp in 1942. Only he survived. After the war he was able to resume studies in Budapest, at the Liszt Academy, again with Farkas, and with the well-known Hungarian composer Sándor Veress.

Ligeti's creative outlook has been formed by his experiences under two dictatorships – those of Hitler and Stalin. As Ligeti has remarked of the traumatic experiences which have shaped his life and artistic outlook, “I am permanently scarred; I will be overcome by revenge fantasies to the end of my days.”

In December 1956, after the Hungarian revolution, he left his home country for artistic and political reasons. During his work as a free-lancer at the West German Radio electronic studios in Cologne (1957-58) he thoroughly studied the music of Karlheinz Stockhausen, Mauricio Kagel and Pierre Boulez which found its musical expression in his work *Artikulation* (1958). *Artikulation* as well as the work *Atmosphères* for large orchestra brought immediate recognition in the western musical scene. A leading member of the international avant-garde since the 1960's, he lived mostly in Hamburg and Vienna, becoming an Austrian citizen in 1967 and teaching at the Hamburg Musikhochschule as a professor of composition from 1973 to 1989.

A feeling of loss and nostalgia characterizes much of his output, often evoked by the haunting modalities of East European folk music but pathos is balanced by absurdist humour. Early in his career he developed the micropolyphony which later was to become one of the most significant features of his music. In his early pieces such as the a-cappella choral work *Éjszaka - Reggel* and his first successful work in the West, *Apparitions*, this style is already extremely distinctive.

In Ligeti's works of the later 1960s and early 1970s the lines gradually become clearer than in the cloudy sound-masses of his early works, reintroducing a sense albeit a rather peculiar one of melody, counterpoint and harmony, while rhythm also resurfaces, often in the form of crazily superimposed pulses or psychotically fast instrumental outbursts.

Realizing an idea that had been preoccupying his mind for quite some time, Ligeti created a first full-length stage work *Le Grand Macabre* (1974-77) after a fable by Michel de Ghelderode. Ligeti's complex polyrhythmic compositional technique forms the basis of the works written in the 1980s and 1990s (for example the *Études pour piano*, the *Concerto for piano and orchestra*, the *Concerto for violin and orchestra* and the *Sonata for viola solo*).

Numerous prizes, awards and distinctions are proofs of the high esteem accorded to his work of and to him as a teacher and mentor of a whole generation of composers. Apart from his membership of the Hamburg Free Academy of Arts and the Bavarian Academy of Fine Arts in Munich, other prizes and distinctions: member of the Order 'Pour le mérite' of Science and Art, *Commandeur dans l'Ordre National des Arts et Lettres*, *Prix de composition musicale de la Fondation Prince Pierre de Monaco*, the Music Award of the Balzan Foundation and the Praemium Imperiale in 1991, Ernst-von-Siemens Music Award and the UNESCO-IMC (International Music Council)-Music Prize. On 9 October 2000 he was awarded the Sibelius Prize of the Jenny and Antti Wihuri Foundation in Helsinki, and in 2001 the Kyoto-Prize for Arts and Science for the body of his work. Ligeti was honored with the medal of the senate of the City of Hamburg on his 80th birthday and the City of Frankfurt awarded him the Theodor W. Adorno prize in 2003. In 2004, he was awarded the Polar Music Prize of the Royal Swedish Academy of Music, the Gold Medal of the Royal Philharmonic Society, the ECHO KLASSIK 2004 for his lifework and the Frankfurt Music Prize 2005.

Ligeti died on 12 June 2006 in Vienna after a long illness.



## MICHAEL COLGRASS

### COMPOSER

**Michael Colgrass** (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included such varied groups as the New York Philharmonic, The Met, Dizzy Gillespie, the Modern Jazz Quartet and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition.

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Brighton Festival in England and numerous other orchestras, chamber groups, choral groups and soloists.

He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Among recent works are *Crossworlds* (2002) for flute piano and orchestra commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliager. In 2003 he conducted the premiere of his new chamber orchestra version of the *Bach-Goldberg Variations* with members of the Toronto Symphony Orchestra. Most recent works are *Bali* (2005) and *Raag Mala* (2006) for wind ensemble, and *Side by Side* (2007) for harpsichord, altered piano (one player) and orchestra, commissioned by the Esprit Orchestra, The Boston Modern Orchestra Project and The Richmond Symphony featuring soloist Joanne Kong.

Recently, he devised a system of teaching music creativity to children which he has taught to middle and high school music teachers who have used his techniques to teach children to write and perform new music of their own. His articles on these activities have appeared in the *Music Educators Journal* (September 2004) and *Adulita*, an Italian education magazine. He has also

written a number of works for children to perform.

As an author, Colgrass wrote, *My Lessons with Kumi*, a narrative/exercise book, outlining his techniques for performance and creativity. He also gives workshops throughout the world on the psychology and technique of performance.

He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts, and his son Neal is an editor, journalist and screenwriter.

For more information see: [www.michaelcolgrass.com](http://www.michaelcolgrass.com).



## PROGRAMME NOTES

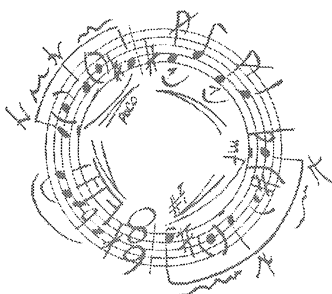
### *OMIES RÜCKENSCHMERZEN (GRANDMA'S SORE BACK)* **DOUGLAS SCHMIDT**

One day I noticed a German book of children's stories called *Struwwel Peter* (*The Shock Headed Peter*) on my wife's desk. Upon closer inspection, I discovered that it is a book of stories disturbing disobedient children who meet with dire consequences. The book was written and illustrated by Dr. Heinrich Hoffman (published in 1844) and was a Christmas gift for his son. His son was delighted with the gift and the book became very popular in European society. The three stories that inspired *Omies Rückenschmerzen* or *Grandma's Sore Back* are *The Dreadful Story of Harriet and the Matches* (a disobedient girl who played matches and caught herself on fire), *The Story of Little Suck a Thumb* (the disobedient boy who sucked his thumbs only to have them cut off by tailor who jumps out of the closet) and *The Story of Flying Robert* (a tale of a disobedient boy who plays in a wind storm and is blown off never to be seen again). *Omies Rückenschmerzen* is dedicated to my wife's grandmother who often complained of an aching back.

D.S.

#### **Movements:**

1. The Dreadful Story of Harriet and the Matches
2. The Story of Little Suck-A-Thumb
3. The Story of Flying Robert



## *LETTERS FROM MIGNON* (1984)

### SELECTED MOVEMENTS

**R. MURRAY SCHAFER**

Everyone has heard of Mignon, the enigmatic young girl of Goethe's novel *Wilhelm Meisters Lehrjahre*. She appears to have come from the south and sings several famous poems such as "Kennst du das Land..." which have been set to music by several celebrated German composers. In the novel, Wilhelm Meister buys her freedom from a troupe of circus tight-rope dancers and in return she follows him devotedly but in the end mysteriously dies. There is little doubt that she loved Wilhelm Meister though the exact nature of their relationship is never fully revealed. In these letters we imagine Mignon in all her girlish womanhood pouring out her affection for the man she loves.

That was the program note that accompanied the premiere given by Eleanor James with the Calgary Philharmonic in 1987. The texts might have bewildered the audience, for passages in Italian and a very curious German are mixed in with the English. In fact, the *Letters from Mignon* were letters from Eleanor to me. We were celebrating our love for the first time in public with only the barest of disguises. John Roberts, who attended the performance, likened them to Wagner's *Wesendonk Lieder*, and he was right, since "Mignon's" letters had inspired me in the same way Matilda Wesendonk's poems had inspired Wagner.





## MINNELIEDER (1986)

### MOVEMENT 13

(UNDER DER LINDEN/ UNDER THE LINDEN)

R. MURRAY SCHAFFER

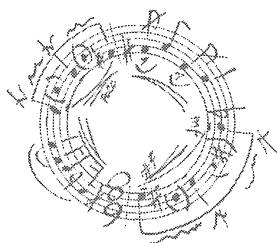
This is an orchestration of my *Minnelieder*, originally written for mezzo-soprano and woodwind quintet in 1956. Nothing has been substantially changed, but I added one new song, "*Unter den Linden*," to a text by *Walter von der Vogelweide*. This version of the *Minnelieder* is dedicated to Eleanor James, who performed it with the Quebec Symphony Orchestra in 1986. While the chamber version of *Minnelieder* continues to get performances, it does seem strange that the orchestral version does not.

The original cycle of thirteen songs was written in 1956 while I was in Vienna. I was trying to learn German, mostly by reading novels and poetry, and this led me back to the Minnesinger (German minstrels) of the eleventh, twelfth and thirteenth centuries. "*Minne*" is the medieval German word for "*love*", and the poems of the period, like those of the French troubadours, deal with love in all its states: impassioned, unfulfilled, bruised, unrequited, jealous, etc.

At the University of Vienna I met a scholarly woman who offered to teach me *Mittelhochdeutsch*. The only English she could speak was Anglo-Saxon, and for some reason known only to academics she was engaged in translating *Beowulf* into Medieval German. But she was a generous teacher, and from her I learned both the vocabulary and the presumed pronunciation of the ancient language. The translations of the texts, given in the printed score, are mine.

*Minnelieder* is the only early composition of mine that still receives fairly regular performance and has been recorded several times. Some critics have noted traces of Mahler, which is quite possible, considering the despairing nature of some of the texts and the loneliness of my first year in Vienna.

R. M. S.



### 13. *Under Der Linden* Walter von der Vogelweide

Under der linden  
an der heide,  
dâ unser zweier bette was,  
Da mugt ir vinden  
schône beide  
gebrochen bluomen unde gras.  
Vor dem walde in einem tal,  
tanderadei,  
schône sanc diu nachtegal.

Ich kam gegangen  
zuo der ouwe:  
dô was min friedel komen ê.  
Dâ wart ich empfangen,  
hêre frouwe,  
daz ich bin saelic iemer mê.  
Kuste er mich? Wol tûsentstunt:  
tanderadei,  
seht wie rôr mir ist der munt.

Dô het er gemacht  
alsô rîche  
von bluomen eine bettestat.

Des wirt noch gelachet  
inneclîche,  
kumt ieman an daz selbe pfat.  
Bî den rôsen er wol mac,  
tanderadei,  
merken wâ mirz houbet lac.

Daz er bî mir laege,  
wessez ieman  
( nu enwelle got! ), sô schamt ich mich.  
Wes er mit mir pflaege,  
niemer nieman  
bevinde daz wan er und ich -  
Und ein kleinez vogellîn,  
tanderadei,  
daz mac wol getriuwe sîn.

### 13. *Under the Linden*

Under the linden  
In the meadow  
There was our bed, there when you pass  
You will see strewn and  
Crushed together  
Bright broken flowers, matted grass.  
Near the wood and down the hill,  
Tan-tara-lie,  
Sweetly sang the nightingale.

I came walking  
Toward the field  
Where I knew he'd gone before.  
I heard his greeting,  
Happy to yield,  
Happily blessed forevermore.  
Did he kiss me? Oh yes, so far ...  
Tan-tara-lie,  
See my lips, how red they are!

And then he made  
A cunning bed  
Of flowers where we two could lie.

Anyone might  
Laugh to himself  
If he should happen to walk by.  
By the roses, pressed and drying,  
Tan-tara-lie,  
He'd see where my head was lying.

If anyone knew  
We lay together  
( God forbid! ), how I should blush!  
All that we two  
Did there together  
May no one ever know but us,  
And a tiny little bird -  
tan-tara-lie -  
Who will not repeat a word.

## CONCERTO FOR CELLO AND ORCHESTRA (1966) GYÖRGY LIGETI

In the first movement of the Cello Concerto Ligeti respects the tonal, symphonic ideal of music that moves steadily and powerfully from beginning to end, but he gets there by other means in particular in this case by so reducing his material that each new note becomes an important, necessary event, and by enforcing these harmonic occasions through dynamic changes that are typically either very gradual or else quite sudden. The music emerges from silence as a middle register E on the solo cello, marked *ppppppp*. Slowly the note grows in strength and alters in instrumental colouring for more than a minute and a half before another note, the F above, is established. Then further notes are added, still all within the narrow range of a fifth (D-A), until the pitch space abruptly opens out with Bb spread across five octaves on the strings. The remaining notes of the chromatic scale are brought into play, and the movement ends with the cello climbing out of equal temperament up a ladder of high harmonics, perches six octaves above the double bass, with nothing in between.

For Ligeti, this conclusion is an image of “being alone and lost”, and there is a corresponding image at the end of the second movement, where the cello is left by itself with a “whisper cadenza”. In other ways too, he has suggested, the two movements are related: they are “based on the same musical blueprint”; “musical seeds that are sown in the first movement come to full flowering in the second”. What were once single notes now become particular kinds of motion: the basic model of the trill can be stretched out and differentiated to produce shapely linear unfolding, or pressed and contained to make mechanical repetition. To adapt a couple of other Ligeti titles, the cloud of the first movement is reinterpreted as a system of melodies and clocks. In both movements the cello is only the most active member of an orchestra of soloists 14 piece group without percussion.



*SIDE BY SIDE* (2007)

**MICHAEL COLGRASS**

*Side by Side* was inspired by soloist, Joanne Kong, who is known for playing both the harpsichord and the piano. I first saw Joanne in a photo of her sitting at both keyboards, which were placed at right angles to each other suggesting that she could play both instruments from the same position. This image gave me the idea of featuring her on two keyboards at once. However, this juxtaposition presented a problem because harpsichord and piano are so different in volume and carrying power.

The harpsichord is delicate and cannot sustain pitches, whereas the piano is powerful, even percussive, and its notes can ring freely. To create more of a balance between the two instruments I decided to subdue the piano with tuning mutes, the little rubber wedges used by piano tuners to isolate the overtones of each string. The odd and unpredictable sounds that result suggest a clownish, satirical personality that is worlds apart from the elegant and subtle harpsichord. Since both instruments are quiet in volume I decided to amplify both to match the weight of a full orchestra.

The function of the orchestra is to create a distinctive world for each instrument. The harpsichord's fragile and crystalline nature suggested to me celesta, harp and vibraphone; whereas the sound of an altered piano is more clunkish and comic, complemented by cowbells, wood blocks and kitchen bowls. Over the course of the piece the two instruments come closer together and gradually become one, making a blend of their disparate natures.

*Side by Side* is respectfully dedicated to Joanne Kong.

M.C.

*Side by Side* was commissioned by the Esprit Orchestra, the Boston Modern Orchestra project and the Richmond Symphony Orchestra.

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## The Story of Little Suck-a-Thumb

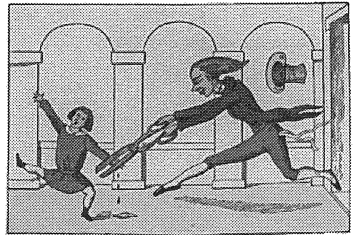


One day Mamma said "Conrad dear,  
I must go out and leave you here.  
But mind now, Conrad, what I say,  
Don't suck your thumb while I'm away.  
The great tall tailor always comes  
To little boys who suck their thumbs;  
And ere they dream what he's about,  
He takes his great sharp scissors out,  
And cuts their thumbs clean off and then,  
You know, they never grow again."

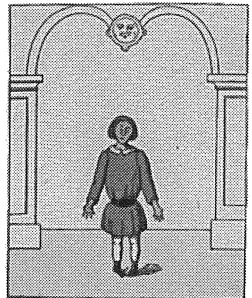


Mamma had scarcely turn'd her back,  
The thumb was in, alack! alack!

The door flew open, in he ran,  
The great, long, red-legged scissorman.  
Oh! children, see! the tailor's come  
And caught our little Suck-a-Thumb.



Snip! Snap! Snip! the scissors go;  
And Conrad cries out - Oh! Oh! Oh!  
Snip! Snap! Snip! They go so fast;  
That both his thumbs are off at last.  
Mamma comes home; there Conrad stands,  
And looks quite sad, and shows his hands;  
"Ah!" said Mamma "I knew he'd come  
To naughty little Suck-a-Thumb."



## The Dreadful Story of Harriet and the Matches

It almost makes me cry to tell  
What foolish Harriett befell.  
Mamma and Nurse went out one day  
And left her all alone at play.  
Now, on the table close at hand,  
A box of matches chanced to stand;  
And kind Mamma and Nurse had told her,  
That, if she touched them, they would scold her.  
But Harriet said: "Oh, what a pity!  
For when they burn, it is so pretty;  
They crackle so, and spit, and flame:  
Mamma, too, often does the same."

The pussy-cats heard this,  
And they began to hiss,  
And stretch their claws,  
And raise their paws;  
"Me-ow," they said, "me-ow, me-o,  
You'll burn to death, if you do so."

But Harriet would not take advice:  
She lit a match, it was so nice!  
It crackled so, it burned so clear  
Exactly like the picture here.  
She jumped for joy and run about  
And was too pleased to put it out.

The Pussy-cats saw this  
And said: "Oh, naughty, naughty Miss!"  
And stretched their claws,  
And raised their paws:

"'T is very, very wrong, you know,  
Me-ow, me-o, me-ow, me-o,  
You will be burnt, if you do so."

And see! Oh, what dreadful thing!  
The fire has caught her apron-string;  
Her apron burns, her arms, her hair  
She burns all over everywhere.

Then how the pussy-cats did mew  
What else, poor pussies, could they do?  
They screamed for help, 'twas all in vain!  
So they then said: "We'll scream again;  
Make haste, make haste, me-ow, me-o,  
She'll burn to death; we told her so."

So she was burnt, with all her clothes,  
And arms, and hands, and eyes, and nose;  
Till she had nothing more to lose  
Except her little scarlet shoes;  
And nothing else but these was found  
Among her ashes on the ground.

And when the good cats sat beside  
The smoking aches, how they cried!  
"Me-ow, me-oo, me-ow, me-oo,  
What will Mamma and Nursey do?"  
Their tears ran down their cheeks so fast,  
They made a little pond at last.

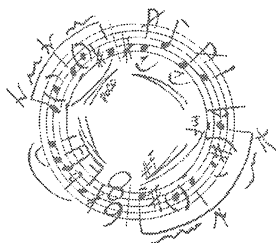


## The Story of Flying Robert

When the rain comes tumbling down  
In the country or the town,  
All good little girls and boys  
Stay at home and mind their toys.  
Robert thought, - "No, when it pours,  
It is better out of doors."  
Rain it did, and in a minute  
Bob was in it.  
Here you see him, silly fellow,  
Underneath his red umbrella.

What a wind! Oh! how it whistles  
Through the trees and flow'rs and thistles.  
It has caught his red umbrella;  
Now look at him, silly fellow,  
Up he flies  
To the skies.  
No one heard his screams and cries;  
Through the clouds the rude wind bore him,  
And his hat flew on before him.

Soon they got to such height,  
They were nearly out of sight!  
And the hat went Up so high,  
That it almost touch'd the sky.  
No one ever yet could tell  
Where they stopp'd, or where they fell;  
Only this one thing is plain,  
Rob was never seen again!





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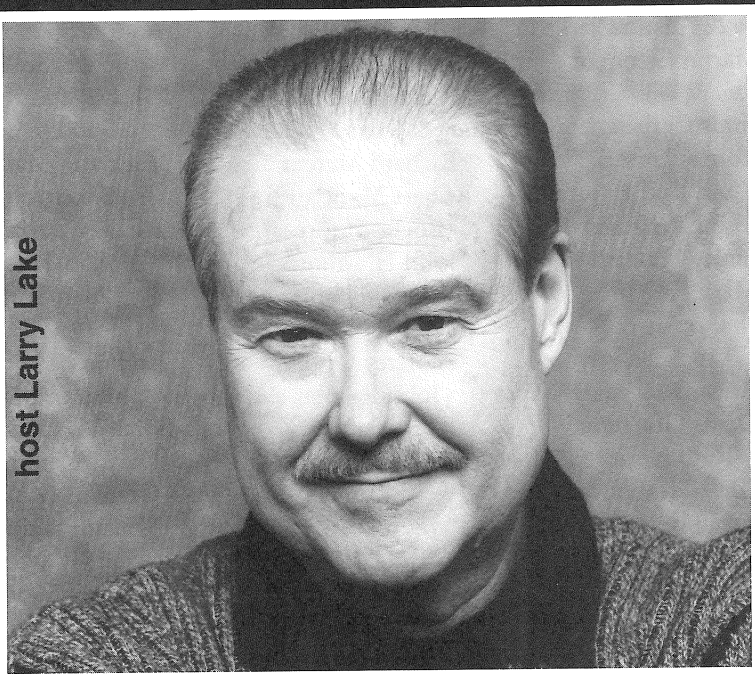
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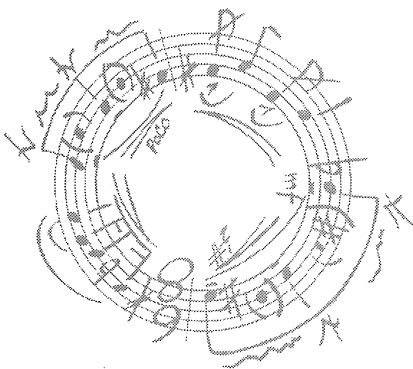


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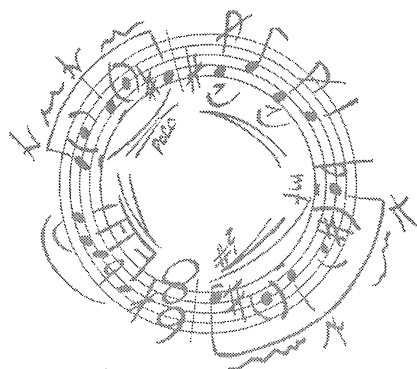
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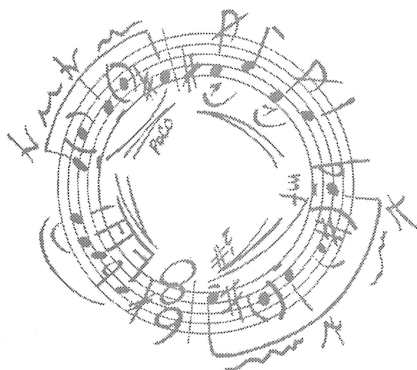
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